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**MUSICAL REVIEW**  
KUNKEL'S  
DEVOTED TO MUSIC AND ART.

SEPTEMBER, 1885

No. q.

who kn  
of the  
lighted

On the other side of the fireplace the violinists, Lauro and his wife, are seated. The young Lauro, with the characteristic profile of the young Bering, a world of thoughts lies buried beneath his beautiful brow with its framework of dark hair. In the waning light of the evening he gazes at the painter, surveying the group with earnest eye. There is something in his noble face that recalls the painter's own. Monica, not far from him, in the darkest corner, sits a pale man, in an attitude of almost hopeless despair. He is looking at the painter, with his hand, the eyes with their far-off expression, plainly bespeaking the soul within. About the mouth there is a faint smile, but the eyes are full of the vision of an endless "Himmel," which renders the rare smile inexpressibly touching. The brother is of a different type, a tall, slender, young man, who came from Paris, of intellectual critiques and enthusiastic reminiscences of Jean Paul—Ludwig says: "Music is prayer, whether given by the babe in hissing numbers, whether held by the rude child of Nature, in the howling of the wind, or the voice of the eagle, in its innate, soul-stirring words— heaven hearkens to wit with like satisfaction, and gives back

the most shocking absurdities, until a beautiful hand was laid upon his mouth. This time it was Delphine Gay, who, in Paris, was less celebrated as an authoress. Heinrich Heine kissed her, for it had brushed by his lips softly as a rose-leaf just as Chopin's playing began. Now he had long been gravely upon his brow, the head was sunk upon his breast, the long lashes almost touched the cheeks, and the eyes were closed, as if he lay upon the attractive profile. Perchance he dreamed poems to the fantastic melodies of Chopin, and, being with the great Southern eyes and the waves of dark hair—that woman with the smile of a child—his eyes were closed, and he thought of the maestro Rossini had just been whispering? Who else than Marie Malibran, the great singer, the genius, the peerless, the incomparable, the peerless, the peerless Merlin, her friend and protectress, had introduced her into the little German salon. Also there were Mesdames Lalande and Favart, and various flower faces, who had only to appear to excite the warmest



quint, who upply has in her the stuff of a great singer. The competition of 1885 will hardly afford her a chance to shine. Miss Moore is one of the prize takers of the National Conservatory are entitled as of right to enter the company of the Grand Opera. She has been singing in the Grand Opera not only secured her services. Miss Moore is endowed with a very powerful organ, which performs with extraordinary *brío* and virtuosity. The public applauded very enthusiastically, and understood her. Miss Moore is one of those natures that possess but very rare secret of electrifying the public." If we were to judge from the above, Miss Moore is a public (outside of a church) in St. Louis was at the funeral of the lamented Jacob Kinkadee. She had a very fine voice, and was very well known in the public and was fairly proficient in that language before she left. The letters since show that she has mastered the Italian language.

[illegible]

# Kunkel's Musical Review

KUNKEL BROTHERS, PUBLISHERS.

210 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

Editor.

## SUBSCRIPTION.

One Year (with premium)	\$2 50
Six Months (with premium)	\$1 25
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This includes postage on paper, to all points except St. Louis. St. Louis subscribers must add at the rate of 25 cents per year in their subscriptions when they wish to receive the Review by mail. This is due to the peculiarity of the postal laws, which prevent monthly publications being sent at second-class rates to the cities where they are published. For premiums offered, see page 328.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

HERE has been some misunderstanding of our position in reference to the using of the meetings of the M. T. N. A. for advertising purposes. We have no objection whatever to a pianist's arranging with the manufacturer of a first-class piano to use, for a consideration, the pianos of his make to the exclusion of others in any concert or concertos he may give, but we do say that when a number of pianists come together, as they did at the late meeting of the M. T. N. A., each anxious to be heard, but only on the piano they play for a consideration, this fact places the pianists in the unfortunate position of rival drummers for the trade of their respective employers, on an occasion when they should be unbiased members of a deliberative body. The better plan would probably be for the association to discontinue piano recitals altogether. The association, however, seems not to know its own purposes—whether it is to be a deliberative body, a concert company, an aid society for struggling composers, an advertising medium, a foster-mother for humbug musical degrees, or an excuse for a summer jaunt at reduced rates. So far it has succeeded in being the last only.

## THE GRANT MEMORIAL PAGEANTS.

OW many have milled at the story of the disconsolate widow, who, after mourning her loss in the first part of the epitaph on her husband's tombstone, would it up by the statement that she carried on business at the old stand, and sold goods at prices below competition! Then how many milled at the story of the foreigner, who were present at the funeral of Gen. Grant or at the different funeral pageants in honor of his memory on the 8th of August, have been amused (as amused, perhaps, as right thinking Americans were mortified) at the sight of mourning turned to advertising purposes—a funeral made the occasion of money making, a day of mourning turned to a holiday under the thin disguise of black draperies and flags at half-mast! Here in St. Louis, thanks to the efforts of the parties who managed the procession, and, we are told, most of all to those of Col. Meier, who commanded the militia, the climax of absurdity, not to say insult to the memory of the dead hero, was reached. The day was warm and the wise Colonel forbade all the bands that were in line to play any funeral marches or dirges "because it would cause the procession to move too slowly, and make the march longer on the men," and so it came to pass that the funeral procession moved through the streets, the bands playing quickstep, polkas, etc. One band (from South St. Louis) alone disregarded the order and played suit-

able music at the risk of losing its pay. One of the last divisions of the procession had been assigned to the negro organizations, and as the men marched in the center of the street their wives, sweethearts and children followed on either side. The jolly music was too much for their untutored and impressionable nature, and at the sound of the polkas and jigs they danced and laughed as if the occasion were the merriest imaginable. The militia were put through their paces, and the crowd, accepting the farce as a farce, cheered their evolutions, and, later, also the appearance of the delegation from the negro contingent. The whole thing was a disgrace to St. Louis, to the nation and to civilization, and yet the daily papers, and even the *Globe-Democrat*, which had editorially condemned the playing of a scheduled championship game of base ball on that day, although reporting the cheering, etc., along the route of the procession, had not one word of condemnation for the disgraceful exhibition of combined cupidity, stupidity and ill-breeding. When the "gallant Colonel" dies we suggest as appropriate selections to be played by the hands, in lieu of dirges, "Pop Goes the Weasel," "The Irish Washerwoman" and "The Mulligan Gaiety."

WITH the installment in this issue of Mr. Bennett's "Observations on Music in America," the series closes. We feel sure that our readers have been glad to hear what the eminent English critic had to say, and, like ourselves, have been pleased at the judicial spirit in which he seems to have viewed the subject. It is evident that whenever he was in doubt he has given us the benefit of the doubt. The music-viewer which it was assumed in some quarters he would be actuated by has not appeared. Indeed, we doubt whether he has not said more in our favor than we deserve, in other words, whether he has not overestimated our musical advancement, and there should now be confusion and shame among those who attacked him personally, even before he had stated his views. Mr. Bennett's relatively short stay in this country had led us to think that his "observations," however impartial, would be often faulty, but save in the matter of church music, to which we have already referred, we see nothing in them to revise or correct. Mr. Bennett has been not only a fair judge, but an able one, and we tender him at once our congratulations and our thanks.

## PRIVATE OR CLASS TEACHING.

HIS is the season of the year when almost every mail brings to the *sunbeam* (we pronounce it "den") of the musical salaried teacher by the way, the way seems to be thought almost concomitant in musical matters—inquiries from anxious parents concerning the method or methods of teaching which they had better use with their children. The most common question is: "Ought I to send my child to a conservatory or get her a private teacher?" These questions are usually accompanied by data of what the pupil has studied, his or her age, etc., which are supposed to furnish the editor all the premises from which to reason out a conclusion—but which generally furnish not even a clue to the formulation of intelligent advice.

Partly to answer such inquiries, partly to save the time which answers by mail consume, and which we can ill afford to spare from multiple labors, we have decided to give the discussion of this question a little space in this issue. We say the discussion of this question, because the question is not one that admits of a categorical answer. Individual and class instruction each have advantages and disadvantages, and what will be best in one case may be worst in another.

In private or individual teaching, the lesson hour is devoted by the teacher entirely to the instruction of the individual pupil, the correction of his individual mistakes, in class teaching the same hour is divided into as many sections as the class has members, the same lesson is given over by each member of the class, and the entire class is supposed to hear the corrections, suggestions, etc., addressed by the teacher to each of its members in turn.

The advantages of class work are, first, its cheapness. If a teacher teaches four pupils at once, he can certainly charge much less for each than he could if he spent the same time with one pupil. Secondly, there naturally arises among the members of a class a certain emulation, which may serve as a real incentive to children who are ambitious but volatile and inattentive. Thirdly, the relative excellence of the lessons of each member of the class furnishes to those parents who come to investigate a means of comparing the progress of their own children with that of others. Fourthly and finally, if, as is often the case, the pupil intends to eventually become a teacher, the explanation of the difficulties encountered by different members of the class may assist the pupil in discovering and rectifying the mistakes of those who may later become his pupils. In other words, the class teaching furnishes indirectly a sort of lesson on the art of teaching. Managers of music schools or conservatories would probably insist upon another advantage: the fact that they are enabled by their system to secure for the price a better class of teachers than private individuals can undertake, but while this is probably true, it does not necessarily follow that the conservatory teacher is in any respect slier than his outside competitor.

The disadvantages of the class system are, first: that if the lessons have not been very thoroughly studied before recitation, the time for correcting mistakes of each individual member of the class is insufficient. Secondly, that the pupil's attention is not concentrated upon his own mistakes, which are the only ones he is to correct, but is partly taken up with the consideration of the blunders of others; Thirdly, that the members of the class who have special talent are held back by those who lack it, while the latter are urged on at a speed that makes thoroughness impossible.

The advantages of individual instruction are, first: the fact that the lesson is long enough to enable the teacher to detect all the shortcomings of the pupil, and to correct them fully and in detail; Secondly, that the attention of both pupil and teacher is concentrated upon the work of the individual pupil; Thirdly, that the teacher can adapt his course and his methods to the wants of the particular pupil, instead of striking a more or less accurate average; Fourthly, in the case of some very timid pupils, that there is not the presence of other, perhaps brighter, pupils to hear the mistakes made and to bring by word or look a sense of mortification to the pupil that may result in his total discouragement.

The disadvantages of this system are: First, its relative expensiveness; Secondly, the absence of class emulation.

Bearing these facts in view, parents and guardians can, better than any editor or teacher, answer their own questions in each individual case. The disposition of the child, his general capacities, his musical talent and even the state of his health should all be considered—and of course of his parents and guardians are the best judges. Further: what is the best method at one stage of the child's progress may not be the best later on, when the disposition has been modified by age and associations. Each case must be examined for itself—only thus can the best work be accomplished.

## OBSERVATIONS ON MUSIC IN AMERICA

ELEMENTARY MUSICAL EDUCATION IN BOSTON.

INTELLIGENT visitors to America always expect to find its highest form of intellectual life and things ministering to it within the bounds of New England. To a stranger, unfamiliar to an Englishman, who, proud of his own country, remembers that the English nation was founded beyond the seas by strong, God-fearing men and women, the New Englanders seem to be faithful and courageous, and, though not free from the narrowness of their country, are more so than the Englishman in Massachusetts feels himself a sharer in the glory of that famous commonwealth. He looks upon Bunker Hill, or visits Lexington and Concord with no twinge of mortification, but rather with a sense of pride, and admires the valor of Moore or Naseby, rejoicing in the valor with which men of his race have rebuked tyrants. Nowhere else in the world does he find a more generous and noble spirit than in the old State. The names of its cities and villages are those with which he has been familiar from childhood, and he recognizes in them the features of Anglo-Saxon life, and in literature and art he beholds the same flowing, the same complexion, the same high blood, the same noble

Influenced by sympathy, arising out of many ties, the English visitor to Boston is apt to put on rose-colored spectacles, and to see things in a false light, on many points the actual state of things did not surpass anticipation. Especially was this the case as regards the management of the "Hub." I expected to find in them everything of the best; all that ingenuity could devise and experience elicit; and I was disappointed. I was not, however, with a small interest that, under the guidance of my esteemed friend, Mr. Bacon of Boston, I should be permitted to visit the "Hub," for the purpose of becoming acquainted with the system of manual education, but also in a measure to see how the "Hub" was getting on in its institutions. It is no part of my present duty to discuss the subject in its entire aspect, but I may be permitted to say a few words of the nature of the influence which it has exerted on others more specific.

scarcely upon the buildings of Boston have scarcely such imposing architectural features as those erected in London, under the auspices of the same society. It is, however, to be remembered that the latter are the creation of victory, while the former represent a system of compulsion. The buildings of the latter are not adapted at all. The Boston buildings seem uniformly adapted to the purpose they serve. They are spacious, airy, and well lighted, and are fitted for the purpose of teaching, and kept scrupulously clean. I was struck with the perfect order reigning in the schools, and the perfect discipline, less with the unmistakable evidence of the firm and gentle discipline from which order springs, than with the grand and noble appearance, seemed thoroughly interested in their duties, while their teachers, both male and female, were in the highest degree devoted to the class which were in England describe as "gentle." Indeed, the whole tone of the schools was such as to leave no room for the least doubt of the influence for good upon the young people made subject to it. One feature impressed me as being especially worthy of notice, and that was, that the schools were presided over by a gentleman, having under him a staff of lady assistants. The arrangement is especially from an administrative point of view. These schools are very large establishments, making it necessary to have a large staff of assistants, necessitating the existence of those qualities in their highest forms. I sought no opportunity of visiting the schools of the other sects, and the schools adopted. Indeed, from what I casually observed, I should have thought twice before settling myself to visit them, had I not been made the subject within their curriculum. The chances are that my own ignorance would have been much

There is no strictly uniform system of musical instruction in the British public schools, much the same liberty being allowed as in London. Here the vast majority of teachers use, for quite intelligent reasons, the system known as Tonic Sol-fa, but this is simply the result, as I understand, of their own choice. Over yonder certain school districts are placed in the charge of certain professors, by whom musical education is directed according to the method each considers to be best. This, of course, entails divergence, but not, as far as I could discover, to any great extent. The principles involved

seemed to me much the same, though their working out offered variety of procedure. It was my good fortune to make acquaintance with two of these district superintendents—intelligent and enthusiastic gentlemen, with a firm belief in their respective Shibboleths—and, under their guidance, to see the young New Englanders studying the A B C of the divine art.

In no case is it thought necessary to substitute any signs for those of the recognized notation. The children are not required to sing with perfect pitch, but with ease and accuracy more than sufficient to show that, provided right methods be followed at the beginning, the child will be able to sing with the language of music. It was instructive to observe, moreover, with what alertness the children turned to the teacher, and how they were able to make an immediate interest in them, which, of course, implied that it had been made clear. Boys and girls are rarely taught to read or to record their own singing, and the learning of the young ones appeared to take the keenest interest in the exercise of their faculties of observation and reflection in application to the study of music. The children of the present, I have rarely met with. There is no sham about it. I shan, let me add, be easily deceived by anybody who is not a child. The children of the present are the suspicion of it was impossible. The promptitude of the answers given and the confident manner of the children were masters of the subject within the scope of their examination. In every instance they were able to give the correct answer, and in some cases singing—with the ordinary notation, *bi-ra-cen-di*—astonished me. Before the higher classes were examined, I had been told that the children read off with hardly a noticeable blunder, and when the teacher, making a start with the fingers of his right hand, the children sang in unison, and in two and three-part harmony, he was followed with almost absolute exactness. I hasten to add that the children were not asked to sing in unison to one district, met with them everywhere, and they served for conviction that in the Boston English schools music is not a mere intellectual exercise. How long this has been going on I cannot say, but the next generation of Bostonians should be in a far better artistic position than the present one can be said to be.

I had one special opportunity of judging recruits on the point of taste and skill in singing. No sooner had the girls been seated than I began to perform some pieces that, with ready courtesy, the ordinary work of the upper classes in a large school would have been expected to perform in their own room. I was then taken to the large hall where the professor seated himself at the piano, and the girls entered with erect bearing and measured step. When all were seated the march began. I was charmed with the singing so true was it, and in an unaffected way, so expressive. I ceased to be surprised that the girls were so well acquainted with piano-forte accompaniment; no failure of any kind occurring to mark a display of the excellence of their musical training. I was not at all in the matter of course. After some time spent in this fashion the girls rose by signal, the march resumed, and the girls retired to their rooms.

My readers are now ready to put the question:—How are these results attained?—The answer is, that the girls are trained up at imparting instruction and zealous in the discharge of their duties; much, but not too much, is required of them, and they belong to a highly educated community. But I think the methods employed deserve the credit of being sound. They are not, as is often pointed out, differ on many points, but as regards essentials, have so much in common that it may be said that the method is sound, and is therefore justified in confining myself to one for the present.

Before me lies a little book entitled "Manual for the Use of Teachers; to accompany the Readers and Charts of the Normal Music Course." Its authors are John W. Tufts and H. E. Holt; its publishers P. Appleton & Co., of New York, Boston, Chicago and San Francisco. With the reader's good leave, I will point out the salient features of the course of instruction there laid down. Few of these may be absolutely new, but it is in their combination and relative importance that the value of the system lies. A cardinal principle is thus expressed at the outset:

A knowledge of musical sounds should be given by presenting, comparing and naming them orally to the ear as relative *mental* objects on precisely the same principle that the eye should be trained to number with *material* objects. We should never lose sight of the fact that in music we are not only teaching that which we cannot see, but that of

which we can give no idea by any picture or drawing. In music we deal with the reality in order to gain any knowledge of it. When this fact is fully appreciated we see that in the study of the subject we must appeal entirely to the sense of hearing and to the feelings thus awakened and stimulated.<sup>17</sup>

"Carrying out the idea thus stated immense pains  
were taken to fix the scale in the minds of the pupils  
and the teacher. The teacher, in his own words, "re-  
citals, the process being continued 'until the singer  
can take any amount of the scale, and then the  
pupil is asked to sing it, and until 'when passing  
into any other scale in which the same pitch oc-  
curs, the pupil is able to sing it, and so on, until  
in their minds, and the new key easily established."  
It was in the last named exercise, that the Boston  
Commissioner of Education, Mr. William Brewster,  
wrote a phrase in one key, and follow it by another  
having a different signature, and so on, until the  
pupil had sung the whole of the scale of the second.  
The commissioners had no difficulty whatever in pass-  
ing from one key to another, and in passing from  
the new scale being at once "adjusted to their  
minds." So far the system runs parallel with the  
one of the Boston Commission, and the only differ-  
ence is in the philosophical. Passing on I find it stated that "a  
sense of rhythm or recurring accent is the basis of  
all musical composition, and the basis of all acoustics."

(consequent) mental conception of the thing is formed before the pupils are troubled with the characteristic sound, and a rational, intelligent, and kind runs through the entire system, which refuses to burden the pupil with anything not essential to the thing itself. The thing being in the mind, it is unnecessary to enable the pupils to do this in order to be able to do that. The thing is apprehended until this is attained. There should be no questions or explanations on the part of the teacher, and no questions or explanations on the part of the pupils, which they refer. The scale should first be indelibly *impressed upon the minds of the pupils* by creating a mental picture of the scale, and then, through practice in singing them. How well these things are done, is the true test of the teacher. The children had nothing before them but their "mental picture" of the scale, yet when the teacher sang, the children sang, and the scale was the various sounds to the tonic, the sounds themselves were produced with rapidity and accuracy.

With very young children the system under notice employs singing by ear, in order to awaken and develop tone perception at the earliest period and to train the voice. Singing, as an accompaniment to marching or gymnastic exercises, is absolutely forbidden, because tending to encourage a noisy and careless use of the voice. "Correct habits in using the voice, good phrasing, and a strong, clear, and sustained tone should all be taught by imitation of the example given by the teacher. Harsh and noisy sounds should not be allowed."

trouble the pupil with characters representing duration of sound or silence. It is, taken, so to speak, as a matter of course, that the system is based on a conception of the regular accents of the measure, "wasting no time in talking upon the subject or of the measure, but rather, as it were, hurrying on long or short." Accent as well as time is taught by the use of syllables indicating the various pauses, strong and light, of a measure; but "the teacher is not to be too exacting in the matter of accents, unless they are given at regular intervals and with the proper accent. Without this observance they will be of little use." The principle here stated is the principle carried out that there must be in the mind of the pupil a distinct conception of the thing before its sign can be accepted; and, in fact, the system of the *Choral Method* is everywhere long applied to the teaching of other branches of knowledge when musical students were cropping up in the schools, and the teachers were using the unmeaning symbols. R rests are taught in the same manner as sounds, and distinguished to the ear by the use of the name in whispers instead of writing the full voice.

During all these early exercises the pupil sees no note of music. But, having clearly in his mind the pitch of the sounds of the scale and their relation to the eye, the teacher, having the staff upon a blackboard, writes the G clef upon it, and says: "Sing one." The pupil sings the lowest note of the scale. Then the teacher writes the next note, and says: "Sing two." The teacher then makes a note upon the first added line below the staff, saying: "This is its place." He writes the next note, and says: "Sing three." Then he says: "What is the pitch of this?" The teacher writes a note upon the first space below the staff, saying: "This is its place." And so on throughout the scale of the G-clef. The teacher then writes the scale in order, and it has been found that the pupils







To the American Nation

# GRANT FUNERAL MARCH.

Chevalier de Kontski Op. 326.

*Allegro moderato assai.* ♩ = 100.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The tempo is marked 'Allegro moderato assai' with a quarter note equal to 100 beats per minute. The key signature has two sharps (F# and C#). The score includes various musical notations such as chords, arpeggios, and melodic lines. Dynamics like *ff* (fortissimo) and *f* (forte) are used throughout. Pedal markings ('Ped.') are placed below the bass staff in several measures, often accompanied by an asterisk (\*). The score concludes with a final cadence in the fifth system.

Copyright, Kunkel Bros. 1885.

This page of musical notation is for a piano piece, likely in a minor key given the presence of flats. It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex chords, arpeggios, and various performance markings.

**System 1:** The first system begins with a treble staff containing a series of chords and a bass staff with a continuous arpeggiated pattern. Pedal markings ("Ped.") are present below the bass staff. Fingering numbers (1-5) are indicated for several notes.

**System 2:** The second system continues the arpeggiated pattern in the bass staff, with the treble staff providing harmonic support. Pedal markings and fingering numbers are used throughout.

**System 3:** The third system introduces a more complex texture with rapid arpeggios in the bass staff and chords in the treble. Pedal markings and fingering numbers are present.

**System 4:** The fourth system features a series of chords in the treble staff and a bass staff with a steady arpeggiated pattern. Pedal markings and fingering numbers are used.

**System 5:** The fifth system includes a section marked "stacc." (staccato) in the bass staff, followed by a return to a more complex texture. Pedal markings and fingering numbers are present.

**System 6:** The sixth system concludes the page with a series of chords in the treble staff and a bass staff with a steady arpeggiated pattern. Pedal markings and fingering numbers are used.

**Performance Markings:** The notation includes various performance markings such as "Ped." (pedal), "stacc." (staccato), and "ff" (fortissimo). Fingering numbers (1-5) are indicated for many notes, and dynamic markings like "ff" are used to indicate volume changes.

*p* Ped. \*

*p* Ped. \*

**TRIO.**

*cantabile*

*pp* Ped. \* Ped. Ped. Ped. \* Ped. Ped. Ped. Ped.

Ped. \* Ped. Ped. Ped. \* Ped. Ped.

Ped. \* Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped.

Ped. \* Ped. Ped. Ped. \* Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Bass staff includes dynamic markings *f* and *Ped.* (Pedal). Fingerings are indicated by numbers 1-5.

Second system of musical notation. Treble and bass staves. Bass staff includes dynamic markings *Ped.* (Pedal). Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff includes dynamic marking *ff*. Bass staff includes dynamic markings *ff* and *Ped.* (Pedal). The word *CREN* is written above the bass staff. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff includes dynamic marking *ff*. Bass staff includes dynamic markings *ff* and *Ped.* (Pedal). The word *CREN* is written above the bass staff. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff includes dynamic markings *ff* and *ff*. Bass staff includes dynamic markings *ff* and *Ped.* (Pedal). Fingerings are indicated by numbers 1-5.

Musical score system 1: Treble and bass staves. Dynamics: *ff*, *fz*, *ff*, *ff*. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Musical score system 2: Treble and bass staves. Dynamics: *ff*. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Musical score system 3: Treble and bass staves. Dynamics: *ff*. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Musical score system 4: Treble and bass staves. Dynamics: *ff*. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Musical score system 5: Treble and bass staves. Dynamics: *ff*. Pedal points: Ped., Ped., Ped., Ped.

# CARELESS ELEGANCE.

(QUICKSTEP.)

Allegretto  $\text{♩} = 116$ .

Secondo.

Geo. Schleiffarth.

The score is written for piano and consists of two systems, each with five staves. The first system begins with a 'Glorioso' section. The second system includes a 'cres.' section. The score ends with a final chord.

# CARELESS ELEGANCE.

(QUICKSTEP.)

Geo. Schleifarth.

Primo.

*Allegretto*  $\text{♩} = 116$ .

*Giacoso.*

This musical score is for a piece titled "Careless Elegance" by Geo. Schleifarth, marked "Primo" and "Allegretto" with a tempo of 116 beats per minute. The score is written for piano and features a variety of musical notations and dynamics. The first system includes a key signature change to two flats and a time signature of 2/4. The music is characterized by rapid sixteenth-note passages in the right hand, often with triplets and slurs. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The second system continues the rapid sixteenth-note patterns. The third system introduces a *Giacoso* section, marked *mf*, with a change in the right-hand melody. The fourth system features a *ten.* (tension) marking and a *mf* dynamic, with a *f* (forte) dynamic appearing in the right hand. The fifth system also includes a *ten.* marking and a *f* dynamic. The score concludes with a final cadence in the fifth system. The notation includes numerous fingerings, slurs, and dynamic markings throughout.

Secondo.



Primo.

*mf*

*mf*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

Secondo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *ff* (fortissimo) dynamic marking. The bass staff contains a series of chords, with a *mf* (mezzo-forte) dynamic marking. The system concludes with a double bar line and a first ending (1.) and second ending (2.) marking.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Primo.

This musical score is for a piano piece, marked "Primo." It consists of six systems of two staves each. The key signature is B-flat major (two flats). The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also markings for *ff* (fortissimo) and *ffz* (fortissimo with crescendo). The score includes repeat signs and first/second endings. The piece concludes with a double bar line and a key signature change to C major (no sharps or flats).

System 1: *p*. Fingerings: 8, 3 4 3 3 3 1, 2 5 2 5, 4 5 4 2 5 3 2, 1 2 1 2 1 2, 3 4 3 2 1 3 1.

System 2: Fingerings: 8, 2 1 2 1 2 1, 1 2 1 2 1 2, 2 1 2 1 2 1, 3 4 3 3 3 4, 2 5 2 5.

System 3: Fingerings: 8, 1 5 4 2 4 5 2 1, 4 1 2 1 2 1, 3 4 2 6 2 4 2, 3 4 1 2 1 2 1, 3 4 3 2 1 3 1, 2 1 2 1 2 1.

System 4: *ff*, *mf*, *ff*. Fingerings: 8, 1 2 3 2 1 2 1, 1 2 3 2 1 2 1, 4 1 2 3 4 2 1, 3 5 1 2 3 4, 8, 1 2 3 2 1 2 1, 5 3 2 1 2 3 5 2.

System 5: *mf*, *fz*, *fz*. Fingerings: 1 1 3 3 3 2 1, 3 1 2 3 4 2 1, 8, 3 1 3 3 3 1 2, 2 5 2 5 2 5, 4 5 4 2 5 3 2, 4 2 1.

System 6: Fingerings: 8, 1 4 1 4 1 4, 3 4 3 2 1 3 1, 2 1 2 1 2 1 2, 1 3 1 3 1 3, 2 4 2 4 2 4, 3 4 3 2 1 3 1, 2 1 2 1 2 1.

System 7: Fingerings: 8, 2 1 2 1 2 1, 4 5 4 2 4 5 2 1, 1 4 1 2 1 2 1, 3 4 2 6 2 4 2, 3 4 1 2 1 2 1, 3 4 3 2 1 3 1, 2 1 2 1 2 1.

Secondo.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is for a piano accompaniment, with various dynamics and articulation markings.

- System 1:** Features a series of chords in the right hand, mostly marked *ff* (fortissimo). The left hand has a steady bass line. Pedal markings (Ped.) are present under the first and third measures.
- System 2:** Continues the chordal texture in the right hand. Dynamics include *ff* and *p* (piano).
- System 3:** Includes a vocal line in the right hand with the lyrics "cres... cen... do. f". The piano accompaniment features a mix of *f* and *p* dynamics.
- System 4:** The right hand has a more active melodic line with some triplets. Dynamics range from *f* to *p*.
- System 5:** The right hand continues with a melodic line, often marked *p*. The left hand provides a consistent harmonic foundation.
- System 6:** The final system, ending with a double bar line. It includes the lyrics "cres... cen... do. ff" and features a final fortissimo chord in the right hand.

Primo.

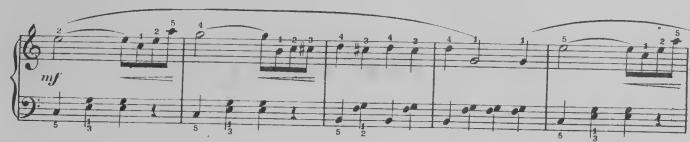
The musical score is written for piano and consists of six systems of staves. The notation is complex, featuring many chords and intricate fingerings indicated by numbers 1-5 and 8. The key signature has one flat (B-flat). The piece includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *cres.* (crescendo), *cen* (crescendo), *do.* (diminuendo), *f* (forte), and *ff* (fortissimo). There are also markings for *ten.* (tension) and *Ped.* (pedal). The notation includes many beamed sixteenth and thirty-second notes, as well as slurs and accents. The piece concludes with a final chord marked *ff*.

# KATIE'S FAVORITE SCHOTTISCHE

Carl Sidus Op.103.

*Allegretto. 104.*

The musical score is written for piano and bass. It begins with the tempo marking 'Allegretto' and the number '104'. The first system of music is marked with a piano (*p*) dynamic. The second system is marked with a forte (*f*) dynamic. The score concludes with the word 'FINE.' in the fourth system. The notation includes various musical symbols such as notes, rests, and fingerings.



Repeat from the beginning to Fine.

# HUZZA! HURRA!

(Galop di Bravoura.)

Tempo di Galop.  $\text{♩} = 100$

Henry A. Wollenhaupt.

Tromba.

First system of musical notation for Tromba. The staff is in G major (one sharp) and 4/4 time. It begins with a *ff* dynamic marking. The melody consists of eighth and sixteenth notes, with some measures containing triplets. There are accents (^) over the first and last measures of the system.

Second system of musical notation for Tromba. It continues the melody from the first system, maintaining the *ff* dynamic and featuring similar rhythmic patterns and accents.

Brilliant.

Third system of musical notation. The tempo changes to "Brilliant." The melody is more active, featuring many sixteenth notes. The dynamic starts at *p* (piano) and includes a *dim:* (diminuendo) marking. There are various fingerings and articulations indicated above the notes.

Fourth system of musical notation. It continues the "Brilliant" section with a *p* dynamic and a *dim:* marking. The notation includes complex rhythmic figures and fingerings.

First system of piano music. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *dim:* marking. The music is in a key with two flats and 3/4 time.

Second system of piano music. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *dim:* marking. The music continues in the same key and time signature.

Con Bravoura.

Third system of piano music. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *Ped.* marking. The music features triplets and other rhythmic patterns. The key signature changes to one flat.

Fourth system of piano music. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *Ped.* marking. The music continues with complex rhythmic patterns. The key signature remains one flat.

Fifth system of piano music. Treble and bass staves. Treble staff has a *ff* dynamic marking. Bass staff has a *Ped.* marking. The music concludes with a final chord. The key signature remains one flat.

ff

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

f

dim.

f

dim.

p

Ped. \* Ped. \* Ped. \* Ped. \*

p

f cresc.

Ped. \* Ped. \* Ped. \* Ped. \*

Con Bravoura

8

*ff* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Scherzando.

8

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8

*Ped.* \* *Ped.* \* *molto cresc.* *ff* *ff*

*Or*  $\frac{2}{4} \frac{1}{4} + \frac{2}{4} \frac{1}{4} + \frac{2}{4} \frac{1}{4} +$   
 $\frac{2}{4} \frac{1}{4} \frac{2}{4} \frac{1}{4} \frac{2}{4} \frac{1}{4} \frac{2}{4} \frac{1}{4}$

8

*p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8

*p* *Ped.* \* *Ped.* \* *Ped.* *Ped.* *Ped.*

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The melody in the upper staff consists of eighth and sixteenth notes, often beamed together, with some notes marked with a 'z' (likely for a grace note or a specific articulation). The bass line in the lower staff is primarily composed of eighth notes. A 'dim.' (diminuendo) marking is placed above the bass staff towards the end of the piece. The score is divided into measures by vertical bar lines.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The piece begins with a piano (p) dynamic marking. The melody in the treble staff features a series of eighth-note chords, while the bass staff provides a steady eighth-note accompaniment. A crescendo hairpin is used in the middle of the piece, followed by a decrescendo hairpin marked "dim:". The piece concludes with a final chord and a repeat sign.

Con Bravura.

Con Bravoure.

*f*

*Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \*

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is for piano and features a melody in the right hand and a harmonic accompaniment in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment is primarily composed of eighth-note chords. The piece includes several trills and grace notes. The score is marked with a forte (*f*) dynamic and includes pedal markings: "Ped." and "Ped." with an asterisk. The piece concludes with a final chord and a fermata.



# DREAMING.

NUR IM TRAUM.

Words by E. Oxenford.

New Edition, revised by the author.

Music by Milton Wellings.

*Andante moderato* ♩ = 92.

*An dem Strome stund ich*

Once a gain I saw the

wie - der; Drauf die Was - ser - li - lie liegt, D'rein die Wei - de tauchet nie - der; Die der  
riv - er Where the wa - ter - li - lies grow, Where the wil - low branches quiv - er As the

Wei - len Spielsich fügt. Wieder hört' ich je - ne Lau - te, Die mir einst so hold er -  
gen - tle zephyrs blow, And I heard those well lov'd ac - cents That once held my heart in

tönt De - nen tie - bend ich ver - trau - te, Ach ein Traum hat mich ver - höhnt. Nur ein  
thrall And they whis - per'd words of prom - ise. I was dream - ing, that was all! I was

*Traum war's, Ach, ein Traum nur, Nur ein Traum hat mich ver. höhnt. War's ein Traum nur, war's ein*

dream-ing, on - ly dream-ing, I was dream - ing, that was all! I was dream-ing, on - ly

*Traum nur, Hat ein Traum nur mich ver. höhnt!*

dream-ing, I was dreaming that was all!

*rit.*

*a tempo.*

*mf*

*rit: colla voce.*

*Ped.*

*Ped.*

*Ped.*

*Doch zwei Hän - de still sich fin - den, Und - er lis - pelt: Bist du*

In my hand there steals an - oth - er And my heart is throbbing

*accel.*

*accel.*

*mein! Treu - e soll uns zärt - lich bin - den, Un - ser Lie - ben e - wig sein! Ich ge -*

fast, As he whis - pers that to - geth - er We will cling un - to the last. Then I

*rall.*

*rall.*

lob ihn zu be-glü-cken, Wie sein Wort mein Seh-nen krönt, Meine

mur - mur that I'll love him, What so - ev - er may be - fall, And my

*a tempo.*

Seel' ist roll Ent-zü-cken, Und kein Traum hat mich ver-höhnt. Nein, kein Traum hat mich ver-  
*accel. e cres.* *rit.*

soul is fill'd with rapt-ure. 'Tis no dream-ing af-ter all! 'Tis no dream-ing af-ter

*accel. e cres.* *rit.*

höht. Nein, kein Traum ist's, Nein, kein Traum ist's, Nein, kein Traum hat mich ver-höhnt! Nein, kein  
*a tempo.*

all! 'Tis no dream-ing, 'Tis no dream-ing, 'Tis no dream-ing, af-ter all! 'Tis no

*a tempo*

Traum ist's, Nein, kein Traum ist's, Nein, kein Traum hat mich ver-höhnt!

dream-ing, 'Tis no dream-ing, 'Tis no dream-ing, af-ter all!

*colla voce*

Ped.

\*

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BOSTON.

Boston, August 12th, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW.—The concert goes on, and so does the mercury; yet the first do not seem to be influenced by the latter.

One concert a day at Music Hall, together with an occasional chess hand performance as the summer gardens, constitutes Boston's musical dose at present.

I will condense my remarks to the first only. The Music Hall concert all belong to a single series, the Neumann-Produce Concerts. At these, for organ, piano, and violin, blend their attractions with music. It was amusing to see the double and even triple programs which hang about the enterprises at first. Our staid Puritans seemed to think that there would be a rush of all disorderly elements to Music Hall, to indulge their, in spite of its being double the usual price. The result was amazingly different. The very best classes came to the concert, and everything was as orderly as if they had been Quaker meetings. The music given on these occasions is far better than Boston has been accustomed to in midsummer. One cannot but be introduced which makes the concert specially attractive—it is the giving of "Composite" or "Programme" devoted to the works of one composer entirely. Composers, great and small, light and classical, have been represented, and I am glad to say that the highest school has proved the most attractive. Weber and Mozart have displaced Suppe, Sullivan and Straus.

The German element is, of course, largely represented on these nights, but there is also a large representation of American talent, who slip here with the festive spirit, in New York the "upper ten" try to imitate English ways, but to be just a little German is considered good form in Boston, and many "German Clubs" (composed of Americans), exist here. The execution of the programme is much better than one could expect from a rather small orchestra in midsummer. If only the percussion and the brass were a little less fiery the ensemble would be better. How they can play so resolutely in such hot weather passes my comprehension. There must be considerable inspiration, attended also with some perspiration.

The rest of my musical budget for the month comes from that inexhaustible source, the New England Conservatory of Music. The institution is closed so far for the season, and, owned, and Dr. Torrey and some of the ambitious ones who work in the summer time, are at Lyndon Center, in Vermont, but the great building in Franklin Square, Boston, is nevertheless full of activity. The great additions which I speak in my last letter, are still in course of construction, but still there are improvements are still being made, chief among them is the introduction of electric (incandescent) lights and steam heat into each room in the building. This will not only be a great convenience to such young ladies as reside in the home department of the Conservatory, but will be the best possible safeguard against fire. One of Boston's noblest philanthropists has made a handsome donation for the improvements in the chapel and lecture-room. Although this great musical college has risen by its own efforts, its two great elements of success being its own intrinsic merit, and the sagacious management of its director and principal, Dr. Torrey, yet such gifts are doubly welcome, since they prove that at least capitalists understand the permanent worth of the institution, and they may lead to the foundation of new scholarships and professorial chairs in the sciences connected with music—Acoustics, Theory, Philosophy, etc., and will place the Conservatory in line with the universities who are continually being remembered by donations and requests either from students who remember their Alma Mater, or from wealthy gentlemen who appreciate their workings and desire to advance science and art.

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masters such as Hans Andersen, Björnsten and others. The English is one of the most expressive of languages. Its depth, as compared with the Latin tongue, is immeasurable. It has, nevertheless, some faults, which make it a poor language for the vocalist. Its close vowels preponderate largely over the open ones. Its voiceless "ings" and other nasal and throaty combinations are painful to the singing teacher's ear. What word, indeed, can be more unsuited than "singing" itself? The phrase in the *Mosai*—"King of Kings"—in the upper notes of the soprano register is utterly atrocious with the latter, although noble in its majestic poetry. We fear that in the operatic translation which may follow the inauguration of the scheme mentioned at the outset, Wagner's heroic verse will suffer most, for the modern English scarcely lends itself well to aliteration. In closing these few remarks on the relative vocal value of languages we can present the reader with the following list, which represents their relative positions, beginning with the best and closing with the weakest: Italian, Russian, Spanish, French, German, English, Danish, Norwegian, Dutch, Low German (Platt Deutsch). Of course the arrangement is not altogether arbitrary, and judged by poetic worth, the table would almost be reversed.

One fault of the English tongue from the poet's side is its total lack of diminutives. Almost every other language of the world is rich in tender expressions of this character, but the English poets, from the poet, seemed to disregard them, and as a result, have not so much in the hearts of the people. The fault has nothing to do with the purely vocal side of our subject, but, nevertheless, makes it almost impossible to translate any love poems literally, and often works havoc in foreign operatic libretti when turned into the sturdier English.

L. C. ELSON.

**GILMORE'S BAND.**

THE REVIEW hails with special pleasure the coming of Gilmore's Band to the St. Louis Exposition, first, because it is in every respect a first-class band; secondly, because it is the only band which will serve as a desirable nucleus for the truth of what we have said again and again to the citizens of St. Louis—that a first-class military band has been heard in this city for years. When we put down the Mexican Band as a very ordinary conglomeration of musical ineptitude in spite of the title of the daily press, we were thought by many to be hypercritical. We know that Gilmore's Band will be our best answer. Not only is it the best military band in the country, but it ranks with the world-famous band of the *Garde Republique* of France, and no more can be said. To speak of Gilmore himself as a band-master or musical manager is to repeat what everybody knows. The phenomenal success of the Boston Fables in the face of the opposition of the most prominent musicians of Boston is fresh in the minds of everybody, and our St. Louis people will soon be able to judge for themselves of the ability of this popular leader in less gaudy enterprises. Aside from his undoubted talent as a musician and band-master, Mr. Gilmore has that quick insight into character that enables him to select the best lieutenants. It would be difficult, not to say impossible, for instance, to find another gentleman who possesses so much of business tact and musical knowledge combined as Mr. F. W. Schultze, to whom are due some of the beautiful arrangements used by this famous band. This skill in selection extends to the humblest member of the organization, and more than audit, else, perhaps, makes it unique on this continent.

**NEVADA IN CONCERTS.**

R. CHIZZOLA, the well-known *impreur* announces a series of concerts by Miss Nevada during the coming season. She will be supported by the following eminent artists: Signor Vergnet, Tenor, from the Grand Opera, Paris, and La Scala, Milan, Signor Buti, Baritone, from the "San Carlo," Naples, Signor Casati, Violoncello, Professor at the St. Petersburg Conservatory, Signor Lewita, Pianist, from the Warsaw Conservatory, Signor Giozza, Musical Director.

Miss Nevada (or Miss Wixon, to call her by her present real name) will open the season at the Philadelphia Academy of Music, on Monday.

Most of the artists who are to support Miss Nevada are unknown to us, but Mr. Chizzola's reputation as an *impreur* is proof sufficient of their being above the average.

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## OPENING OF THE NEW MUSIC HALL.

THE new Music Hall in the St. Louis Exposition Building is now well-nigh completed. Its dimensions are 30 by 120 feet, and 80 feet in height. It has a seating capacity of about 4000 persons; the stage appointments will be, when completed, thoroughly adapted to all needful purposes; the proscenium has a frontage nearly 30 feet; the stage is 60 by 120 feet. It is one of the largest, if not the largest in the country, and is admirably arranged for grand opera or dramatic performances on a large scale, as well as oratorios and orchestral concerts. The interior decorations impress the visitor favorably, while not in any sense elaborate, still they present an exceedingly attractive appearance, thoroughly in keeping with the massive proportions of the Grand Hall. The painting and gilding is in satin wood, with cherry relief; opera chairs in cherry, making a pleasant contrast. The boxes, which there are 32 each accommodating comfortably six persons, will be an attractive addition to the house. They are trimmed in brass and maroon velvet, and will relieve the eye and contribute to the general effect. It is proposed to make the drop curtain exceptionally elegant, its size permitting the highest degree of ornamentation. It is to be opened on October 28, by the St. Louis Choral Society, assisted by the *Liedertropen* and the *German Singing Societies*. The orchestra and Mme. Fursch-Madl and Miss Emma Juch, sopranos; Miss Emily Winant, contralto; Mr. Win. Winch, tenor, and Mr. Myron W. Whitely, bass. On Friday evening, October 30, (tonight's "Mors et Vita" will be given for the first time in America. The work of the Choral Society in the rendition of the "Redemption" three years ago has remained the high-water mark of choral work in St. Louis. We venture the "Mors et Vita" will not be played *prima donna* or *prima anything*, but a whole-souled desire and endeavor to make this festival, and particularly, the "Mors et Vita," a success.

## A STORY OF ITALIAN BELLS.

TOUCHING story is told of a set of bells in the cathedral at Limerick, Ireland. They were made by the story runs, by an Italian artist, who executed them for a convent in his native place. During the wars between Francis I. and Charles V. three of the artist's sons were slain. They were his only children, and during the sad, dark days that followed the sweet music of these bells seemed to the bereaved parent like a voice from heaven, speaking consolation to his soul. Sometime after, the convent becoming impoverished, the bells were sold and taken far away.

But the old man's heart knew no peace away from his beloved chimnes, and so at last he started out in search of them. After years of wandering in foreign lands, he came one summer evening to the river Shannon, by Limerick. As the boatmen were rowing him over the stream the cathedral bells rang out their call to prayer. At the first sound he wandered land the rowing ceased. When the chimnes were still again they turned to the old man, but his soul had fled. There was a look of peaceful joy upon his face; he had found his bells and he was dead.

## THE BEETHOVEN CONSERVATORY.

THE fall term of this old and reliable institution opens (Sept. 1st) under unusually favorable circumstances. There have been but few changes in the Faculty. The piano, organ and harmony classes are still under the supervision of those able pianists and composers, the brothers Epstein, aided seconded by Miss Strong and other assistants. Mr. Allauer himself continues in charge of the violin classes, which is proof sufficient that the instruction in that department will be in the future as it has been in the past, systematic and thorough. Mrs. Broadus remains at the head of the vocal department, ready at all times to join example to precept, a great advantage to learners.

Among the additions to the faculty, we may specially mention that of Prof. Seidenfeld, a teacher of the modern languages. Prof. Seidenfeld is a gentleman of extended and varied information as well as an able philologist and musical critic, so that he is in every respect a worthy addition to the teaching force. The number of pupils will, we are told and readily believe, be much larger than at any previous session. The catalogue of the institution is furnished free of charge to all who apply in person or by letter to its principal, Prof. A. Waldauer.



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### MAJOR AND MINOR.

GROWING.

Baby is only one year old.  
Fair and sweet as a daffodily:  
Half as bright as the crinkled gold  
Bid in the heart of a water lily.

Baby is only two years old.  
Tongue like a piping bob o' Lincoln  
Tells more scraps than you ever he told  
Or ever a birdie would dare to think on.

Baby is only—oh!—been stealing  
Out of my arms and off my knee  
My baby! The eyes years came kneeling,  
And stole my baby away from me.

VICTOR MAUREL is spending his holidays at La Bourbeville.  
Miss VAN ZANDT is resting at Fyrmoot-Waldeck, a small  
German spa, where the wine is good.

GRANTVA's concert troupe will include Mme. Rivé-King,  
singer (Grisini) and Mlle. Louise Labache.

W. DE PACHMANN, the pianist, has been created a knight of  
the Dannebrog Order by the King of Denmark.

The Swedish "Litteris et Artibus" Medal has been con-  
ferred by King Oscar on Wilhelm, the violinist.

JULES MARSENT is announced to conduct at the Opera  
House, Paris, his *Herodade* and *Les Delibes*, his *Sylvia*.

It is reported that either Philip or Xavier Schwankens is to  
replace Mr. Foltin, at the Baltimore Conservatory of Music.

The composer, Domenico Pinetti, a brother of Ciro Pinetti,  
has been created a Knight of the Order of the Italian Crown.

SUBSCRIPTIONS are being raised in Germany for the erection  
of a monument to Robert Schumann, at his native place,  
Zwickau.

J. TRAVIS QUIGO has become the editor of the *American  
Music Journal*, which, under his management, has a quality  
of snap it lacked before.

MR. JOHN HOWARD, the author of the "Howard Method"  
of vocal culture, will spend the coming year in Boston, after  
which he will return to New York.

THE HAWES grammar school in Boston, was the first place in  
America where singing was taught as a school exercise. The  
late Lowell Mason was the teacher.

M. J. DAGNELLES, military bandmaster at Charleroi, Belgium,  
has been created by the French government an "Officier  
d'Académie" for his services to musical art.

MME. TERESA CARERNO, the famous pianist, and Signor Tag-  
liapietra will give piano and song recitals the coming season  
under the management of Henry Woodfin.

CARLOTTA PATTI has fixed her residence in Paris, and has  
decided to give singing lessons. She has also written a book  
entitled "My Artistic Tour Around the World."

THE International Congress of Musicians, which was to have  
commenced at Antwerp on the 1st of August and last till the  
11th, both dates inclusive, is postponed till September.

FRANZ VON SUPPE has nearly completed a five-act serious  
opera, called *Die Cenerie*. His new lady, Jennie, has  
been revived at the Carl-Schulze-Theatre, Hamburg.

THE new Grand-Ducal Theatre, which will be opened next  
month at Schwerin, is the first perfectly fire-proof building  
of its kind in Germany, having been constructed entirely of  
stone and iron.

C. GÖPPART, of Mannheim, has written a three-act opera,  
entitled *Queen Messia*, der *Schmid von Antwerpen*. It is highly  
praised by Franz List and Edmund Lassen, Grand-Ducal chap-  
lainmaster, Weimar.

ANTON RUBINSTEIN lately gave at Peterhof a concert for the  
benefit of a number of persons who had suffered by a destruc-  
tive conflagration at Grönitz. The concert resulted in a clear  
profit of 2,000 roubles.

A NEW one-act opera, with a libretto founded on the story  
of the Austrian National Hymn and its author, Joseph Haydn,  
will shortly be presented at the *Festtheater*, Vienna. The  
music is by R. Reimann.

ANNA HARKNESS, a Boston young woman who plays the  
violin, announces herself as Anna Simbra. She should stand  
upon her head while scraping the fiddle so as to reverse her-  
self as well as her name.

MAX BRUCH's new Oratorio, "Achilles," met with a very  
favorable reception upon its recent performance at the Bonn  
Festival, notwithstanding the undue length from which the  
work is said somewhat to suffer.

MME. PARLISSE LUCCA will visit Paris this autumn for the  
purpose of attending a performance of Massenet's *Manon Lesca-*  
val, in which she will probably impersonate the heroine at  
the Imperial Opera House, Vienna.

It is reported that Mr. Robert Goldbeck, late of St. Louis,  
but now of New York, has made application for one of the  
degrees of the American College of Musicians. The members  
bawling. We question the truth of the report. Of what ad-  
vantage would such a degree be to him?



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## PROGRAMME OF FAIR WEEK IN ST. LOUIS.

## GREAT ST. LOUIS FAIR.

The 25th Great St. Louis Fair opens October 5th and continues 6 days. \$25,000 is offered in cash premiums to be distributed among the exhibitors of Horses, Cattle, Sheep, Swine and Poultry, Machinery, Medical and Scientific Instruments, Works of Art, Textile Fabrics, Produce, Fruits and Vegetables, Geographical and Historical Specimens, and Industrial Displays.

## ZOOLOGICAL GARDEN—FAIR GROUND.

The collection of Wild Horses, Birds and Reptiles on the grounds of the Association, comprehending nearly all zoological garden in the world, and will be opened free to all visitors to the Fair. Numerous additions have been made to this department and it is now complete in all its details.

## NEW IMPROVEMENTS ON FAIR GROUND.

Thirty five acres have been added to the Ground, and \$500,000 expended in improvements, comprehending a full mile race course, 300 new Horse Stalls, 500 new Cattle Stalls, 800 Sheep and Swine Pens, a Poultry House for 1,000 Fowls, and twenty-eight new Exhibition Halls and Pavilions. Applications for Stalls or Pens should be made immediately.

## RACES—ENTRIES CLOSE SEPT. 15.

Horses will take place every day on the New Mile Race Course the horses contending being the most celebrated in the country.

## GRAND ILLUMINATION.

During the entire week the streets of the city will be illuminated by 150,000 gas jets, intermingled with hundreds of candles, incandescent and are electric lights.

## VEILED PROPHECY PAGEANT.

On the night of Tuesday, October 6th, the grand annual nocturnal pageant of the "VEILED PROPHECY" comprising 35 floats, will be given at the expense of thousands of dollars.

## TRADES FAÇON.

On the night of Thursday, October 8th, the "TRADES FAÇON" will be given for the purpose of illustrating the Industries, wealth and resources of the Mississippi Valley.

## SHAW'S GARDEN.

"SHAW'S GARDEN," of World-wide fame, will be open free to all visitors during the week through the generosity of its owner.

## GREATLY REDUCED RATES.

All Railroad and Steamboat Companies have generously made a rate of one fare for the round trip during the entire week.

## A PUBLIC HOLIDAY.

The Municipal Authorities have agreed to declare Thursday of Fair Week a public holiday. Buses at the rate of \$50,000 guests have been provided for at greatly reduced rates.

## COMMERCIAL EXCHANGES.

The Merchants' Cotton, Wool, Mechanics' and Real Estate Exchanges, will be open free to all visitors. Exhibitors should apply for space at once in order to secure a desirable location. Address: J. H. TUTT, U. S. Secretary, 714 Chestnut Street, St. Louis, Mo.

Lives there a woman with a dainty little foot who is not proud of it to a greater or less degree? And has not woman nature been conscious of the feeling from the earliest ages of time? Have not our grandmothers impressed upon us from childhood, that to possess an arched instep and a wide "under which water could run," was to own indispensable evidence that the genealogical tree sprouted from soil of the richest loam and was especially favored with Heaven's dew?

No matter about the size, so it is in perfect proportion and the shape comes up to the standard of the grandmothers. It is in form alone that the presence of the aure-bred blood is determined; so say the vicinators who pretend to lay down Blue Book rules on the subject of feet. Now, we know what proves rulers, viz. exceptions.

There are ladies, audience who can proudly point back to the times when the heraldic griffin was a family institution, and the Latin motto a necessary infliction, who, yet as high daily over the feet that can not span running water without getting wet and have, Oh, pitiful, pining pitiful truth! we instep to speak of.

Were it not for one alleviating circumstance such situations would be extremely painful. The old fogy but poetical idea about "Nature unadorned" being "best adorned," has gone out of style along with easies, one-horned rhinos and vegetable adornments for the hair. Now, we adore Nature all we wet, and, taking a small foundation of beauty we call Art in and enhance it to almost perfect proportions.

JOEL SWORE AND SON, who are too well known to need any recommendation, are artists in the line of beautifying the feet of the ladies.

To those who possess the traditional arch and sole they would say that while dreaming of it is impossible to outdo perfection, or, as it were, to "paint the lily," still they guarantee that any footman bought from them will possess the symmetry of Nature.

To the true devotees, the exceptions to the traditions, they promise to so aid Nature that to lady need feel envious of a sister better endowed.

To be well dressed is not necessarily to be in costly raiment; but, to be in harmony from hat to shoe is to attain that perfection of apparel of which Lord Chesterfield speaks.

If the ladies will see to the carrying out of this rule in the other departments of their wardrobe, they will find the all-wise line in competent hands if entrusted to JOEL SWORE & SON, 311 N. Fourth Street.

SOUVENIR, in a letter to Sir Egerlon Brydges, says: "Did you ever observe how old age brings out family likenesses, which having been kept at it were in abeyance while the pleasures and business of the world engrossed the portion come forth again in age as in youth? I have seen a family group of their primary characters before dissolution." I have seen some sufficient instances of this. I have seen a family group of two persons in middle life could have been more unlike in countenance and character than two persons who at twenty I now see my father's lineaments in the looking-glass where they never used to appear.

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### COMICAL CHORDS.

#### ASTRONOMY.

Astronomy is 1 derful,  
And interesting 2.  
The earth 3 volved around the sun,  
Which makes a year 4 you.

The moon is dead and can't re 5  
By laws of physics 6 great.  
It's 7 where the stars live  
Do mighty act 8.

If watchful Providence be 9  
With good in 10 done fraught  
Did not keep up his grand design  
We soon would come to 0.

Astronomy is wonderful,  
But it's 2 80 4  
I may 2 prove, and that is why  
I'd better say no more.

When may a man be said to imblie music? When has a piano forlorn (piano-forte).

"Buck's not of my set," said the old hen as she chased a strange chicken out of the yard.—*St. Paul Herald.*

Tossing a member of a brass band may be perfectly temperate, he takes his horn with great delicacy.—*Times Express.*

Is it proper to speak of a piano banger as a knookstail? Some of them think they can knock you last into a cocked hat.

The giraffe has never been known to utter a sound. In this respect it resembles a young lady in a street car when a gentleman gives her his seat.

Is it true that a dog wears more clothing in summer than in winter? Yes, of course, for in winter he wears a coat; and in summer he wears a coat and pants.

"Striking performer, is he not?" observed one gentleman to another, as they sat listening to a lady who was executing, or at least attempting to kill, a Wagner selection on the piano. Yes, striking,—heavy hitter, too was the answer.—*Boston Post.*

A boy going out pecking about a bird, and another ren to secure the trophy. Tossing near where it had fallen, he found a white owl as surprised in the grass as to present to his view only a head with staring eyes and a pair of wings attached. Instantly he shouted in dismay, "We're in for it now, Jack; we've shot a cherubim!"

The editor's five year old daughter was marching about the other day and singing, "All the words to Plimbo's hand"—the melody put us on the track, and we discovered that that was her version of "Hail ye heroes, heav'n's horn band," from "Hail Columbia." Whether that was a compliment to the articulation of the vocalist she had heard sing it we leave others to judge.

The cat was originally brought from Persia, and was known to Pliny and the Roman writers. It was formerly the trick of the English countryman to substitute a cat for a suckling pig, and bring it to market in a bag; so that he who, without careful examination, made a hasty bargain, was said to "buy a pig in a poke," and a discovery of this cheat gave rise to the expression of "letting the cat out of the bag."

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Fall Term opens Sept. 1st.